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Dancing Star

[A NATIONAL PUBLICATION]

JULY 1953 FIFTEEN CENTS

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|---|---|
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# Dance Lines

by

Gordon Keith

★ ★ Those of us associated with the Dancing Star magazine feel we have a real discovery in one, Robert Foster, the artist of this month's cover, (see page 171, The Cover). Bob is head of the art department at the Coast Engraving Company. He is also a free lance artist.

We asked Bob to do a Biographical Brief of himself for Dancing Star...Well, what he submitted could hardly have been 'briefer'. In short, for a person with such talent, he is by and far much too modest...For this reason Dancing Star is having one of their own writers do a sketch on Bob Foster which will appear in an early issue...And while we're still on the subject of covers, make sure you don't miss the October issue of DS which will have extra pages filled with dance news, photos and special articles...plus a four-color cover designed by Robert Foster. This souvenir edition is certain to become a collector's item.

Although we are printing several thousand extra copies of this particular issue, we can not guarantee delivery of them unless orders are received in advance...So make sure your subscription is paid up... and if you want more than one copy send in your orders NOW!

★ ★ Because we're going to be busy attending a number of different Conventions this summer, we are combining the Aug-Sept issues of Dancing Star...All subscriptions will be extended one month...

## THE COVER

This month's cover is the first in a series that I have been commissioned to do from time to time for DANCING STAR magazine. It is my intention to give you, the reader, a different approach in these various covers. They will range from graphic to illustrative in purpose and from oils to watercolor in medium....

The inspiration for this month's cover stems from the modern ballet 'A Street Car Named Desire', which fulfills aesthetically all requirements. The wonderful and ever inspiring New Orleans French Quarter, plus the dramatic movement of the ballet presented itself with all the basic ingredients for a good graphic illustration. -Robert Foster


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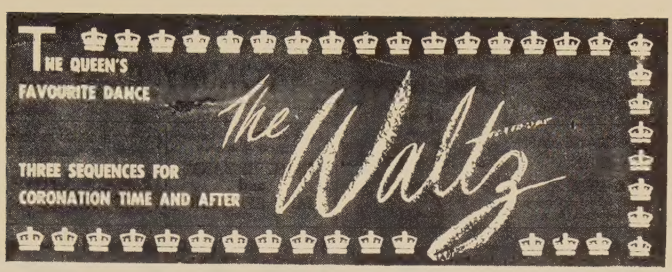


FOR many years the waltz has been known as "Queen of the Ballroom." And Her Majesty the Queen hardly ever misses a waltz when she attends a ball. It is, indeed, generally believed that the waltz is her favourite dance. Below I give descriptions of three waltz sequences, all of which has been specially arranged for use in this year's Coronation celebrations.

★

THE QUEEN ELIZABETH WALTZ is a Viennese waltz sequence, and so is suitable both for the modern-style ballrooms and for the many which, nowadays, feature modern sequence dancing.

# The Queen Elizabeth Waltz

ARRANGED by Victor Silvester and Alex Moore.
MUSIC: Original, by Victor Silvester and Ernest Wilson, published by Sun Music Co. Ltd.
RECORDING: Columbia D.B.3267.
IDEAL TEMPO: 54 bars per minute.
NOTE: The four simple figures are given below in their correct order for use as a complete sequence. Those who desire to do so may, however, vary them according to inclination or space available when dancing in the non-sequence ballroom. Rise and fall occur throughout: Down-up-up, i.e. down on first beat, rising on to balls of feet for beats 2, 3.

## GENTLEMAN'S STEPS

(Lady's normal opposite save where indicated)

### Fig. 1: HESITATIONS AND REVERSE

| | Bars |
|---|---|
| Forward L.F. (count 1), cross R.F. behind L.F. (2), with weight on L.F., and pause (3) | 1 |
| Back R.F., close L.F. to R.F., weight on R.F., and pause | 1 |
| Forward L.F. into waltz reverse turn, opening-out at finish into promenade position | 2 |
| | 4 |

### Fig. 2: HESITATIONS AND SOLO TURNS

| | |
|---|---|
| In promenade position. Forward L.F., cross R.F. behind, weight on L.F., and pause during 3rd beat | 1 |
| Back R.F., close L.F. to R.F., weight on R.F., and pause | 1 |
| Relinquish hold and dance solo reverse turn while lady dances solo natural turn | 2 |
| | 8 |

(Continued on page 178)

- Reprinted from DANCE NEWS, London, England, by permission -

# Alias: Mister T.V.

by DAVID STORM

James Starbuck (sometimes referred to as Mr. TV) choreographer for NBC's YOUR SHOW OF SHOWS has literally grown up with the TV industry.

The old bromide which proclaims that 'Those who can, do--and those who can't, teach' certainly does not apply to this young dynamo, upon whose shoulders fall the full responsibility for all choreography emanating from this four-year-old TV revue. Equally talented as a choreographer and dancer, Starbuck often partners the inimitable Imogene Coca in her side-splitting numbers, as well as dances with various guest stars which appear on the program.

A modest, unassuming individual, James Starbuck was not suddenly discovered. He came up the only sure way--through hard work, hard knocks and endless study. Born in Denver, Colorado, he got his start not as a dancer, but as a child actor.

It was after his family had moved to Oakland, California that Starbuck began to think seriously of dancing. Enrolling in the Raoul Pause school, he got a job running the elevator at Kahn's Department Store (then known as Schlesinger's) so he could pay for his lessons.

'I got plenty of practice doing plie's,' he laughed, 'by bringing my elevator to sudden stops at the different floors.'

During the lull of customers he managed to get in a bit of ballet practice behind closed doors (elevator doors) much to his boss' irritation. After a time Starbuck quit his job in order to attend the College of the Pacific, in Stockton, California, where he was the first person able to induce the male sex to take part in the dance numbers of the Annual College Concert.

'This,' says Starbuck, 'was no easy task. They had the idea that dancing was for girls and sissies, but after the first two-hour workout they changed their minds. And after the first Concert, which proved to be a great success, we had a waiting list of male dance aspirants...'

When he left College of the Pacific, James Starbuck returned to Oakland where he resumed his dance training under Pause. It was about this time that Luva Stratton, then leading dancer in the Raoul Pause unit, suggested that Starbuck go across the bay and have a talk with

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Adolph Bolm, who was head of the San Francisco Opera Ballet. However reluctant, Starbuck finally made the trip, which proved to be another move upward in the young dancer's career.

'Many times,' recalled Starbuck, Bolm advanced me money for commuting fare so that I could continue my training with him. Much that I learned about character work I learned from Adolph Bolm...'

Finding his time more and more taken up with Bolm and the San Francisco Opera Ballet, Starbuck moved to San Francisco where he managed to get a job on the San Francisco Examiner in the Advertising Adjustment Department. Realizing how the average business man felt about male ballet dancers in those days, James Starbuck made certain that neither his boss nor fellow employees knew of his connection with the San Francisco Ballet.

'So confident was my boss that he had picked the right man for the job (and all because I had managed to collect a long-delinquent 14 cent bill from an old lady who had played havoc with the Examiner's bookkeeping system for several years simply because she had refused to pay up--until I called her on the phone and invited her down to my office for a chat) that he left me in complete charge while he went on his vacation...'

When Starbuck's boss came back from his vacation he called him in for a long talk in which he said that if he continued to take hold the way he had in the past, it wouldn't be long before he'd have a department of his own. Starbuck confesses:

'After that talk, my conscience began to act up, because I knew my boss was counting on me to take over some day; but still I said nothing to anyone about my real ambitions, for I knew I had to have a job in order to continue my dancing...'

Things continued to roll smoothly along--until the day his picture appeared in the very paper he was working on. The picture was from a ballet in which he was to appear and with it was a paragraph telling of the theatrical ambitions of James Starbuck who was biding his time by working for the Examiner. The first Starbuck new about the write-

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up was when a couple of fellow employees thrust the paper containing his photograph under his nose and jestingly inquired if it was all right if they 'touched' him....

Needless to say, Starbuck's unsuspecting boss called his young 'protege' in for another, more serious talk. It was only natural that James Starbuck, when faced with an ultimatum, should choose dancing, rather than newspaper work, as a career.

From the San Francisco Opera Ballet, Starbuck went with the Ballet Russe...Then came a fling in Broadway musicals, such as: 'Song of Norway', 'Early to Bed', 'Music in my Ears', 'The Merry Widow', and others. Later there was a season or two with the 'Straw Hat Circuit' in which he played with such stars as: Danny Kaye and Betty Garrett. And as he had in the past, Starbuck continued to take advantage of every opportunity to learn more and more, not only of dancing, but of the theatre in general...Summer Theatre proved invaluable to him, for here his jobs ran the gamut from, dance direction, costume sewing, scene setting to solo dancing. Starbuck proved himself so adept at these jobs that Max Liebman (producer-director of NBC's YOUR SHOW OF SHOWS, and Starbuck's present boss) who was staging the shows, asked him back for the following season. This time he was given a much freer rein over things. He was also privileged to have an artist such as Alex North do the music for his dance numbers.

It was through this association with Max Liebman that James Starbuck was to realize his first TV job when the latter was called on to produce 'TELEVISION THEATRE' for NBC. It was a two-hour show and the biggest TV revue ever attempted. Starbuck was asked to do the choreography for it.

'On this show,' he recalls, 'there were no rehearsals and the cameras were shooting around like anti-aircraft guns.'

The show was called the ADMIRAL BROADWAY REVIEW and it was destined to open the field of television.

Some four years have passed since James Starbuck's first choreographic efforts flashed across the nation's TV screens.

His present contract with Max Liebman is for five years. His future as a successful dancer-choreographer seems assured.

# The Dance In Chicago....by rod quiros

**SADLER'S WELLS MAJOR DANCE ITEM FOR 1953-54 SEASON....**

The major dance event in the Windy City will be the Sadler's Wells Ballet. Chicago will be the only other city besides New York to see the complete repertoire of ten ballets. There are seven new productions: Swan Lake, Sylvia, Giselle, Homage, Daphnis & Chloe, Don Juan, and The Shadow. The three remaining ballets are: The Sleeping Beauty, Checkmate and Les Patineurs.

The company will be headed by Margot Fonteyn, Violetta Elvin and Beryl Gray, Michael Somes, John Field and John Hart. Moira Shearer will not be with the company this time.

• • •

Most of the other dance events are listed in the Allied Arts Dance Series...These include: José Greco & Co. (Oct. 25th), Slavenska Franklin Co. (Nov. 8th), Agnes De Mille Dance Theatre (Feb. 21st) Ana Maria and Her Spanish Ballet (Feb. 28 th), Royal Winnipeg Ballet of Canada (Mar. 14th), Musical Americana (Mar. 21st), and The Ballet Theatre (Apr. 18th). The dates given here are the Dance Series dates and does not mean that a particular attraction will be here only on that date, some will have longer runs.

• • •

**LATE NEWS ITEM:**

Barbara Atkins, Chicago dancer now touring Europe with The Bal-

Credit for his success he willingly shares with those who have helped him along the way. Regarding his dance training he has this to say:

'Occasionally an article appears in print in which the writer leads the public to believe that I have had few, or no dance lessons. This is not true. I was not born dancing... I had to learn, and my teachers were many...'

James Starbuck has studied with Raoul Pause, Martha Graham, Willam Christensen, Anatole Oboukhoff Fedorova, Nemtchinova and others in the dance profession.

Max Liebman said of his choreographer, 'In James Starbuck I have a find...'

To prove the worth of such a statement one has only to dial 'YOUR SHOW OF SHOWS' any Saturday night where the handiwork of James Starbuck is very much in evidence.

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## THE WALTZ

(Continued from page 173)

(Partners now side by side, gentleman's R. hand round lady's waist, and both facing line of dance.)

### Fig. 3: SWIVELS AND CROSS

Forward L.F. (count 1), swing R.F. forward, off floor, toe pointed down (2,3) ..... 1

Step on to R.F., and turn to R. to face partner, at same time almost close L.F. to R.F., with weight on R.F. ... 1

Resume normal hold, but partners slightly apart, preparing to move against line of dance in contra promenade position.

In contra promenade position. Forward L.F. and turn to L. to face partner, at same time almost close R.F. to L.F., with weight on L.F. ..... 1

(Lady closes L.F. to R.F., with weight on R.F., but makes NO TURN.)

The gentleman is now facing wall diagonally, with the lady facing him.

Forward R.F., outside partner on her R. side (count 1, 2), cross L.F. behind R.F. (3), placing weight on to L.F. 1

12

### Fig. 4: NATURAL TURN, SPIN, CURTSEY

Forward R.F., outside partner on her R. side, into natural turn, finishing facing line of dance ..... 2

Forward R.F., close L.F. to R.F., with weight on R.F., relinquishing hold with R. hand, and allemande, the lady making a complete turn to right under the raised hands—gentleman's L., her R. This solo turn consists of three small steps on one spot, starting with L.F., and finishing with partners facing each other and about 3 feet apart ..... 1

Keeping feet together, and R. hand close to side, bow slightly (hold retained, own L. and lady's R.)

LADY: Back R.F. behind L.F., toe only touching floor, and with weight mainly supported by R.F., makes a slight curtsey (count 1), then rises (2, 3) ..... 1

16

The partners are now in the correct position to repeat the sequence from the start.

☞

let Theatre, was knocked down by a heavy truck while crossing a street in Lausanne, Switzerland. She was taken to the Lausanne Cantonal Hospital where physicians say she has a fracture of the left leg and will be unable to resume dancing for several months. Police say that Miss Atkins was crossing the street properly and the truck driver was at fault. We wish her a speedy recovery....

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**THE 1953 CORONATION WALTZ, devised by the Executive Council of the Empire Society of Teachers of Dancing, is in the old-time style, and is an unusual sequence for a waltz in that it includes hops. Waltzes with hop steps were, however, by no means uncommon during part of Victoria's reign.**

★

# 1953 Coronation Waltz

**MUSIC : Original, by Christine Hurst and George Warren. Published by Northern Music Co., with steps arranged by Empire Society's Executive Council.**

**TEMPO : About 48 bars per minute.**

**STARTING POSITION : Gentleman faces wall, with partner in front of, and facing, him. Hands joined : Gentleman's R. to lady's L., his L. to her R.**

## GENTLEMAN'S STEPS
(Lady's counterpart)

| | Bars |
|---|---|
| L.F. to L. side (along line of dance) (count 1), close R.F. to L.F. (count 2, 3) | 1 |
| L.F. to L. side (1), close R.F. as before, but keep weight on L.F. (2, 3) | 1 |
| | 2 |
| R.F. to R. side (against line of dance) (count 1, 2), move L.F. half way towards R.F. (count 3) | 1 |
| Step over L.F. and to L. side with R.F., in promenade position (count 1, 2). | |
| Close L.F. to R.F., keeping weight on R.F. (count 3) | 1 |
| | 4 |
| (The steps of the above two bars are an open twinkle.) | |
| Starting with L.F., dance complete reverse turn, independent of partner, while lady dances solo natural turn | 2 |
| | 6 |
| L.F. forward (1), pass R.F. close to L. and forward, off floor, toe pointed down (2), top on L.F. (3) | 1 |
| Starting with R.F., dance similar steps to last bar | 1 |
| | 8 |
| Starting with L.F., Pas de Basque | 1 |
| Starting with R.F., Pas de Basque | 1 |
| | 10 |
| Dance two bars solo reverse turn while lady dances solo natural turn, joining lady's R. to gentleman's L. hand at finish | 2 |
| | 12 |
| L.F. to L. side (along line of dance) | 1 |
| R.F. over L.F. and to L. side, in promenade position (1, 2), close L.F. to R.F., weight on R.F. (3) | 1 |
| | 14 |
| LADY : During last two bars dances two bars natural turn under partner's raised L. hand. | |
| FINALE : Two bars natural turn | 2 |
| | 16 |

EDITOR'S NOTE: The 3rd and final sequence of these Coronation Waltzes will appear in the next issue of DANCING STAR through courtesy of DANCE NEWS, (London, Eng)

# LONDON FOOTNOTES

by PETER CRAIG RAYMOND

*BALLET JOOSS*

Ballet Jooss learned during their season here that the city of Essen has killed their subsidy--and the company. Jooss has had poor houses, and a poor press here with a few notable exceptions including the DAILY EXPRESS which found the group good in virtually everything staged. I myself found Jooss tragically outdated, bypassing this decade and clinging to messages and fun made clear to the 1930's.

*VENEZIANA*

What went wrong with this--Sadler's Wells second new work of the year? Andree Howard was choreographer, Sophie Fedorovitch designed decor and costumes. Donizetti music was used. But the results!

Howard's work was insipid and without a single new solo or group idea. I mean this--no sweeping generalism. I have not been able to find a single stroke of original choreography in this ballet and I am, if anything, a fan of Howard.

The Donizetti 'music' was a badly arranged handful of operatic fragments. Sophie Fedorovitch's decor was unoriginal and dull, her costumes brilliant and one of the two saving factors of the whole work. The other? The brilliant, Massine-quality of Ray Powell's Punchinello. Apart from this VENEZIANA was an elaborate flop.

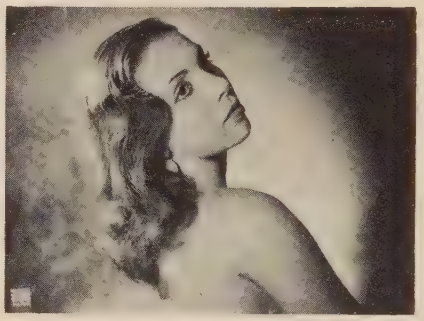
*NEW GROUP*

To rid myself-and you-of the bad things this month, here quickly, may I mention the new Walter Gore Ballet, They appeared on television and announced there would be no London season until November. After watching the puppet-like television ballet I can only hope that great improvements are made on the road.

*MARKOVA*

Alicia Markova will be dancing in LAC DE CYGNE, GISELLE and SYLPHIDES at Covent Garden for the next two months. As principal guest ballerina Markova has been breathing magic into her performances with the Wells.

No longer does she leap to the choreography's tasks--she dances smoothly around them, witchcrafting her audience out of noticing her default. She has a mature, dominating personality that comes over as perfect performance although, in strict fact, she is often far from perfect.



Sonia Arova who stars with Anton Dolin's Festival Ballet during their Canadian trek.

*BRIEFLY NOTED*

**Anton Dolin** is to dance Satan in JOB as guest with the Wells...Festival Ballet will stage VILLIA(based on the MERRY WIDOW to Lehar music) and ALICE IN WONDERLAND this summer in London...in addition the company will stage PERMIT TO YESTERDAY by Dolin and CONCERTO by Greek choreographer, **Lambrinos**....DANCE CLASSIC is an experimental ballet film with Belinda Wright soon to be released in the U.S.....**Len Scrivener** and **Nelie Duggan** retired from competitive professional dancing after winning the 1953 'Star' Competition....Variety Artists Federation here are ruling that four in ten acts booked in clubs,

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BOOK NOTE....

### HINDU DANCE

BERYL DE ZOETE has just published her new study of Indian dance, 'The Other Mind' (Victor Gollancz, London, 52/6) which is a brilliant and fascinating developement of her famous study of Hindu Dance in its 'colonial' form, 'Dance & Drama in Bali' (which book has just been re-issued) The new book 'The Other Mind', 'A Study of Dance and Life in South India' has a penetrating survey of living Indian dance, as she views its forms critically from personal acquaintance.

More than any other single book on Hindu Dance, this volume will enlighten the persistent student who desires to contact the 'other mind' that (in the Orient) is the creator of dance in art and ritual. She writes of Bharata Natyam, the drama-dance of Kathakali, and the less known, 'spirit-dances' used for trance ritual and has 128 fine photographs of all aspects of dance.

Dr. W.G.Raffe (London)

---

hotels and restaurants must be British in order to counteract much larger appeal of U.S. dancers, singers and comedians....

RECORDS....

### Chopin: Les Sylphides
### Tchaikowsky: Princess Aurora

PERFORMED BY THE BALLET THEATER ORCHESTRA, JOSEPH LEVINE CONDUCTING. *(Capitol, each on a 10-inch LP, both on a single 12-inch LP record.)*

The melodic beauty found in both of these selections permits the music to stand on its own in appealing to the listener whether or not he is a ballet enthusiast. The music of *Les Sylphides* is based upon a composite of Chopin melodies. A plotless reverie, it strives to reflect the mood of a poet's dream. *Princess Aurora* is based on excerpts from the first and third acts of Tchaikowsky's *Sleeping Beauty*. Performance and recording are excellent.

FORTNIGHT, *February 2, 1953*

### THE POODLE HOP

Played by the Tony Mottola Sextet (S&R Recording, Break-resistant, 10 inch record.)

A medium rhythm beat with a slower side for student practice. Has a 4 Bar introduction and two 32 Bar Choruses with an 8 Bar Tag. Opposite side has a pause after ending then has a one-chorus vocal.

## STUDIO ITEMS

▲▲Olga Fricker will transfer her teaching activities to Southern California this fall. Miss Fricker, charter member of the Cecchetti Council of America, has recently directed the dances for Detroit's musical production 'Light of the Land' which played to some 50,000 persons. The event is to be filmed by the Ford Foundation for presentation in the larger Eastern cities.

▲▲Jan Veen, dance director at the Boston Conservatory of Music will present 'Spring Festival of Dance' which includes 'Dance Under Twenty', which is comprised of the children and young people of the school who will do their original dances to Schumann's 'Carnaval' plus 'The Pied Piper' with choreography by members of the faculty. Senior student, Louisa Churchill has done the choreography for 'Pastorale', which is set to a little known group of Schubert piano variations.

### OVERHEARD....

A sixth grader, after being taught the proper way to ask a young lady for a dance, inquired of the teacher:

'Well, you've told us how to ask a girl for a dance---now how do we get rid of her?'

Dart Tinkham, Berkeley, Calif.

★ ★ ★ ★ ★

During a pre-ballet class of four-year olds the teacher said:

'Now I'll give you third port de bras.'

One wide-eyed little youngster spoke up: 'Oh, Miss Hewitt, you'd better not give me mine till my mother comes--it might be too heavy for me to carry.'

Mary Hewitt Studio, Modesto, Calif.

## STUDIO EVI

Mary Ellen Moylan, who at this wri
Europe, is shown instructing a bo
San Francsico.

★ ★ DANCE TEACHERS

You are welcome to s
TOGRAPHS of yourse
to these pages. All ma
ered for publication, b
nowledged or retumed
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California.

# 'S PAGE

with the Ballet Theatre in
ss at the DMC meeting in
-Photo by Beaudoin-

Mary Ellen Moylan takes a break during a teaching session at the Dance Masters of California meeting last month. Left to right: Archalee Corrall, (young lady is unidentified) Mary Ellen Moylan, Leigh Shannon and Betteann Pearce. -Photo by Beaudoin-

E NOTE ★★
'S and PHO-
our students
l be consid-
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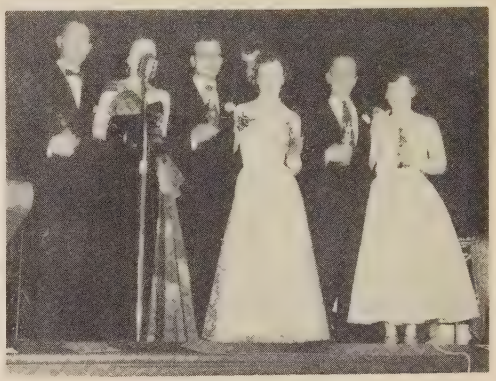
O EVENTS
e., San Jose,

Ballroom dancers, Robert and Shelda Wrightson, of Fremantle, Australia, are shown in one of their championship poses. The winners of the 1952 World Professional Exhibition Championship in which they competed against 17 teams from 5 countries, are scheduled to tour the U.S. sometime next year. Aside from operating two studios, the team has appeared on television and in films.

- Amy Kelly, Australia

# NATIONAL SMOOTH DANCERS INC.

***The NSD is doing for Ballroom dancing what folk dancers have done for Folk dancing***



The National Smooth Dancers Inc., held their Grand Ball May 30th at the Serbian Hall in San Francisco. At this time San Jose (Garden City Chapter, and the most recent affiliate of NSD) was officially presented with their Chapter's certificate of affiliation. Above left. A scene from the Foxtrot contest which was held between the various Chapters.

Lower left. NSD Chapter Presidents: Jack Kessler, San Francisco; Manuel Grota, San Jose; Fred Williams (alternate for Fred Taub) San Diego, Ed Schwartz, Fresno and Vic Zeller, Los Angeles.

Upper right. Winners of the Foxtrot contest: Lydia Sobel, Bill Syrian, Lee Trau, Morton Marcolesco, Virginia McCullen and Sam Green.

Lower right. Winners of the Waltz contest, Jack and Ruby Glenn of Los Angeles, were awarded the perpetual plaque. This is the second time Los Angeles has won this award. The Chapter winning the plaque three times running has the honor of keeping it.

[CANDID PHOTOS BY ★ DANCING STAR ★]

# Pavlova had no Angel

by W.G.RAFFE

ANNA PAVLOVA, world-famous Russian ballerina, probably did more than any other single person to make the country aware of the beauties of Russian ballet--not excepting her countryman, Serge Diaghileff.

Breaking away from Diaghileff, she left the Imperial Russian ballet companies of Petersburg and Moscow and began to tour. First in Europe, then the United States, India, Australia and South Africa.

Pavlova attempted no innovations in dance or decor or music; in her chosen sector she was supreme as an artist. Variable was her work--as with all dancers on tour--at times, she was brilliant, but never less than good. Again she followed tradition: over her company she was the little autocrat; but she discussed music and costume and choreography with other experts, admitting their criticisms but not always accepting their point of view. Madame was final arbiter! And as Madame had no 'angel', she had no interference from those people who think that the possession of money automatically provides them with high standards of culture and good taste.

Nor did she allow box-office managers to tell her what to do; they could take what she had to show--or do without. Her fame provides the answer to the question: 'Was she right?'

Anna Pavlova had no angel--and she left over 100,000 pounds. Her husband, who had in later years, been her manager, inherited this fortune; but he was sued in the English courts on behalf of Anna's old mother in Petersburg. Pavlova had supported the old lady in her declining years, so he had to pay.

Jimmie Selva and Dave Ringle combined talents to write a song especially for the LIGHTHOUSE (the N.Y. Association for the blind). The song, 'Keep the Light Burning' has been adopted by the organization as their official song. It is being recorded by a major recording company. All monies (100%) go to the LIGHTHOUSE. Left to right: Dave Ringle, Juanita Hall (singing star of South Pacific) and James Selva.
- Photo by David Workman

A television excerpt from SWAN LAKE Svetlana Beriosava (Odette) with David Paltenghia as Prince Siegfried. BBC, London, England. by W.G.Raffe.

# NEWS BRIEFS

▲▲Delayed scenery did not keep the American National Ballet Theatre from their Paris opening in May. According to the critics the Ballet is almost certain to be in for a good run. The unit later goes to Vienna, Venice, Rome, Monte Carlo and to England's Covent Gardens.

▲▲When the original 'I Don't Care Girl', Eva Tanguay, played in vaudeville, she wore a pedometer which registered four miles a performance.

▲▲The new dance, currently popular in Brazil, the Baion, will make its first large scale appearance in the Lana Turner picture 'Latin Lovers'.

▲▲Plans are under way to establish a national ballet in Scotland. If and when the project is consummated, the U.S. and Canada are on the agenda for tours.

▲▲The dancing Champions, Marge, and Gower, are readying a Broadway revue in which Lisa Kirk will co-star.

▲▲The Slavenska-Franklin Ballet's featured ballerina, Alexandra Danilova, was unable to perform in any of the unit's Honolulu appearances in May, due to her being hospitalized with an infected abscess. She recovered in time to accompany the troupe to Tokyo.

▲▲Gwen Verdon, of'Can-Can' fame, used to teach dancing at the Rainbow Studios in Hollywood.

▲▲Rita Hayworth,regarding the durability of Jitterbugging, says: 'I do not think it can ever completely disappear from the American dance floor. Psychologically, I think the young dancers like it because it gives them a chance to do away with inhibitions, and act like the extroverts they really are by nature. They may accept a new dance for a while, but it isn't long before they start getting 'jittery'. (from Harold Heffernan's column.)

▲▲George Bernard Shaw once stated that the Tango was the only modern dance worth dancing. He spent ten weeks learning to do it well in his younger days.

▲▲Vera Ellen may star in 'I Am A Camera' on the strawhat circuit this summer. It will be the dancer's first stage appearance since her break in the movies.

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**YUREK LAZOWSKI,** Character
**JANE DUDLEY,** Modern
**LOWELL STONE,** Baton
**ARMANDO,** Ballroom
**THOMAS RILEY,** Ballroom
**ANTONY TUDOR,** Ballet
**JACK STANLY,** Tap
**JOHNNY MATTISON,** Tap
**PETE GENNARO,** Modern Jazz
**DANNY HOCTOR,** Tap
**ENID RICARDEAU,** Adagio
**BILL CASSIDY,** Acrobatics
**G. VIRGINIA GOLLATZ,** Ballroom
**BASIL VALVASORI,** Ballroom
**ELOINE JAYNES STUHLMILLER,** Baby Dances
**JANE DODGE & JANE SERPE,** Children's Dances
**ADELE & CARLTON RICHARDSON,** Ballroom

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# DIARY OF A CAREER GIRL

*This is the 14th installment of an actual day-by-day diary written by dancer,* Peachie Kane, *who is at present furthering her theatrical career by studying at the Pasadena Playhouse.*

(Copyright 1953 by *Danstar* Press)

Sunday, December 16th

Craig and I went to 12 O'Clock Mass and then went over to Joan's house. Joan cooked a delicious Dinner of baked ham, Virginia style, and afterward we all sat around talking theatre--it's inevitable, this theatre talk.

If, when I'm Joan Taylor's age, I can have what she has, I'll be happy. She has a blossoming career and a brilliant future, she has a husband whom she loves very much and vice versa. She and Lennie are perfectly suited to each other. He is extremely intelligent, very sensible and above all, even tempered, understanding and has a wonderful sense of humor. Between them there is great respect, which is a necessity in any successful marriage; a respect for each other and for each other's art.

Tonight was closing night and after the show we went to a cast party. It was a wonderful party. Everyone in the show was there. I'd love to have stayed longer, but I have school tomorrow, and studying to do.

Pat Brosnan (an Irish boy who was in Southern Exposure) was at the party and asked to drive me home. Tomorrow we're having our History and Literature exams, so I'd better get busy and review my notes.

Monday, December 17th

Al had an appointment in Hollywood today so we had another rehearsal on our own. The temptation to study for our test instead of rehearsing was great, but we didn't yield.

Had our test and it was a whopper! Some of the kids who didn't study, didn't know any of the answers. There are a few who think they don't have to study, and they are the ones who handed in blank papers.

It certainly was nice to have a night to myself. I felt kind of lost not running to rehearsal or to work, but it gave me time to get my clothes ready to go home for Xmas.

Tuesday, December 18th

Well, this morning it finally hap- Just what I've been waiting for. We had a rehearsal on mainstage. Al took each person through his or her speech until he was satisfied with it. Then he called on me and I made up my mind to forget about my voice and just be Cassandra as I thought she would be. I guess it was being on mainstage that did it. I had no trouble crying because I really wanted to. When I had finished, Albert exclaimed, 'Dot's eet! Dot's vat I vant!' He told me my voice was fine.

I feel so wonderful tonight nothing could make me change my mood. What a week to look forward to! My parents are arriving Thursday.

Wednesday, December 19th

I finished my costume last night, and Al was very pleased with it. It's made of white rayon silk and is a sleevless chiton, straight up and down, ankle length and tied at the waist with a white cord. I'm going to decorate it with a big sunburst of silver sparkles on the front above the waist, and wear a white cheesecloth stole, or 'himation'.

No classes this afternoon. Went Xmas shopping. I'm too excited to even think straight. Dolores gave me a birthday party tonight in my

room. Had a pretty cake with Happy birthday, Peachie, on it, and Pat Brosnan brought me a huge bouquet of red and yellow carnations and a box of chocolates. I was sure surprised!

Before the party ( a hen party, incidentally) Dolores and I scoured, and scrubbed the room and fixed it up with flowers and Xmas decorations.

Dolores gave me a beautiful necklace with comic and tragic masks on it. Right now everybody's gone and Dolores is asleep, but not me--I'm too excited. Tomorrow I'll see my Mother and Father for the first time in nearly a year. My brother, Jimmie won't be here because he's still pretty sick from the ship.

Thursday, December 20th

Well the day finally came! I had trouble rehearsing this A.M., as I expected my parents any minute. Al, knowing what was on my mind, finally said to me: 'Okay, Pat, go ahead, go meet your folks--you're no good for anything today.'

This morning I just couldn't concentrate on 'Trojan Women'. I went back to the dorm and waited for my folks. Every time the doorbell rang I jumped. It was the longest three hours I ever spent...Finally I grew so restless I went for a walk and as I was crossing the street I spotted their car coming toward me. I tried to flag them down but they didn't see me. When Daddy finally realized he had gone too far he turned around and then they saw me. He pulled to the curb and I jumped in and my Mother and I were crying and laughing at the same time.

In the afternoon I showed Mom and Dad and Grandma around the school and introduced them to some of the kids. Then Grandma helped me hem my costume. She was surprised when she saw the work I had done on it. I used to depend on her to make all my dance costumes.

Tonight we all went out for a delicious Chinese dinner and I received some more wonderful birthday presents...Daddy brought me some things from Hong Kong.

Grandma is staying here at the dorm with me and Mother and Dad went to a hotel.

Friday, December 21st

It's funny--you spend weeks preparing for a show and in a few minutes it's all over. But whether or not you've worked certainly shows up in the presentation of the play. The full importance of a good production finally strikes you when, on opening day, you know you have a real audience waiting beyond the 'fourth wall.'

I was nervous today, but not unsure. The show was very good. My family was very surprised. They had had never seen me act before. I was not so satisfied with my own performance, however, and if I had it to do over, I would make a number of changes.

Incidentally, our dance was quite well received. We were the only class to attempt anything like it. We stayed and watched all the plays. It was fun watching all my friends become

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WRITE FOR CATALOG

Greeks and assume the characters of such electrifying personalities as, Clytemnestra, Oedipus, Orestes and others.

Dolores played Jocasta and she was very good. She's very pretty on stage. I did her hair in an elabor- fashion. Quite a contrast to my wild hairdo in Cassandro.

Tonight we are staying in an auto court in Santa Barbara and tomorrow we'll be home. I can hardly wait to see my brother.

Craig Alberts came to see me after the show and it seems he has asked Lennie Freeman about this movie studio that wanted to see me. Lennie called his agent (he's agent for quite a few Playhouse students as well as for many young Starlets) about me, and when Gus Dembling heard that the casting director was interested in me, he became interested in me, too. He told Lennie to have me call him before I went to see the casting director. When I get back, that's the first thing I intend to do....It's hard to believe that this is happening to me. It's pretty wonderful to have a well-known agent interested in you....Even if it does not work out—at least it's a nice feeling....

(To be continued next month)

# Index Of Dance Schools

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  Charles Grass
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  Don Le Blanc
- ACROBATICS
  Krystal Smith
  Jimmie Rozannas
- BATON TWIRLING
  Ruth Valiquette
  Margaret Smith
- CHARACTER
  Yurek Lazowski
  Orest Sergieveskey
  Walter Camryn
  Elisa Stigler
  Jose Castro
  Hortense Litsch

There will be a Volunteer Night during Convention Week, where all members of the Association can give a number.
TEACHERS OF DANCING WHO WOULD LIKE TO RECEIVE THE ANNUAL PROSPECTUS CAN GET THIS BY WRITING TO:
The executive Office of the Chicago National Association of Dance Masters
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Edna Christensen
President

William J. Ashton
Secretary

## N.Y.CITY BALLET NEEDS HELP

The N.Y.City Ballet is approximately $150,000 short of its needed $200,000 (at this writing). Despite its title, the N.Y.C. Ballet is not a municipal project and therefore receives no actual monies from the City of New York.

So serious is this deficit that if the needed money is not forthcoming this great institution may have to disband. For the first time in its eleven years the N.Y.City Ballet is asking for financial contributions from the public at large.

EDITOR'S NOTE: Please send whatever you feel you can afford in the way of contributions, large or small, to THE CITY CENTER of MUSIC and DRAMA, 130 West 56th St., New York 19, New York.

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HANDSTAND (Arched)

From a standing position with the feet together and arms extended overhead. (1) Take a short step forward, bending body forward at the waist and kick the back leg upward, at the same time place the hands flat on the floor, shoulder width apart, fingers spread wide and pointing forward. (2) As the hands touch the floor, push with the opposite leg, bringing the body into a standing position on the hands. (3) Bring the feet together with knees straight and toes pointed. The head and shoulders are held forward and the back is arched. The feet are up and in a direct line over the head. To keep the body in balance, press upon the floor real hard with the fingers, forcing the shoulders forward and the head upward.

INSIDE OUT (Right)

From a backbend position, palms flat on the floor and the fingers pointing forward. (1) Lean slightly to the right, throwing the weight of the body on the right arm and leg and at the same time raise the left arm and leg up from the floor. (2) Continue over to the right, and land in a forward bend with the fingers forward and the head up. (3) Lean to the left and raise the right leg and arm up from the floor. (4) Continue turning over to the left, arching the back and land into a backbend position as in the original starting position. Repeat same to the left.

Drawings and Text, Copyright 1947, by James A. Rozanas, 720 E. 92nd. St., Chicago 19, Illinois.

# ACROBATICS & TUMBLING

BY JAMES A. ROZANAS

This is the 4th in a series of illustrated ACROBATIC and TUMBLING tricks by one of America's foremost authorities on the subject. Why not start a scrapbook of these excellent illustrations—or better, yet, file them in a permanent DANCING STAR BINDER as you receive them each month. (See back cover for special BINDER announcement.)

# DANCE TEACHERS' ASSOCIATIONS

YOU ARE WELCOME TO SEND NEWS OF YOUR ASSOCIATION TO THIS COLUMN.

**DANCE MASTERS of CALIFORNIA** held their regular monthly meeting at the Bellevue Hotel in San Francisco, June 7th. The teaching faculty included: Bessie Clark, Tap; Eleanora Macaulay, Ballet and Alice Zwillinger, Ballroom. Cradle Roll Department: Born to Mr. and Mrs. W.B.Hehir (Yvonne Wilent) in Suffold, England, a boy on April 18th. Name? Michael Warren Hehir.

**DANCE TEACHERS' CLUB of BOSTON** announces that its 11th Training School will be held from Aug. 24th to 28th at the New England Mutual Hall. A partial list of faculty teachers includes: Hilda Butsova, James Sutton, Ruth I Byrne, and Ann Green. The Convention will be Sept. 8th to 12th at Hotel Somerset. A partial faculty list includes Muriel Stuart, Boris Romanoff, the Tinkers and many others to be announced.

**NATIONAL SMOOTH DANCERS Inc.** On Sept. 5-6-7 a Convention will be held in Fresno, Calif., with the Fresno Chapter as hosts.

**AMERICAN SOCIETY of TEACHERS of DANCING** will hold their 75th Annual Convention at the Hotel Astor in N.Y.City from Aug. 9-14th. See ad on page 181 for list of faculty members.

**CHICAGO NATIONAL ASSOCIATION of DANCE MASTERS** are holding their Annual Two Weeks' refresher Course from Aug. 4th to Aug. 15th. Convention Week is from Aug. 16th to and including Aug. 21st. All three weeks will be held at the Hotel Sherman, Chicago, Ill. For a list of the faculty teachers see ad on page 191.

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***WON'T YOU PLEASE TELL OUR ADVERTISERS THAT YOU READ ABOUT THEIR PRODUCT IN THE DANCING STAR***

## ALONG SUPPLY HOUSE ROW....

• The Margolin brothers, Al and Larry, are celebrating the first anniversary of their A & L Theatrical Fabric & Shoe Company during the month of July. The store is located in Oakland, California. (See ads, pages 171-189.)

• The Edwards Theatrical Shoe Company has moved its San Francisco store to 6737 Hollywood Blvd., Hollywood, California. Lenore Edwards is manager. The Edwards firm also has a store in Long Beach, California.

## DANCE MASTERS of AMERICA Inc.

N.Y. East Coast Convention is from Aug. 2 through Aug. 7. An outstanding faculty includes Mia Slavenska, Antony Tudor, Senia Solomonoff, ballet; Ernest Carlos, Roye Dodge, Danny Hoctor, Johnny Mattison, Jack Stanly, tap; Yurek Lazowski, character; Jane Dudley, modern; Pete Gennaro, modern jazz; Jane Dodge and Jane Serpe, children's dances; Bill Cassidy, acrobatics; Enid Ricardeau, adagio; Eloine Jaynes Stuhmiller, baby dances; Lowell G. Stone, baton; Armando, G. Virginia Gollatz, Adele and Carlton Richardson, Thomas Riley, Basil Valvasori, ballroom.

## THE BALLETS JOOSS IN LONDON....

The re-formed Ballet Jooss Company opened a four-weeks season in April at Sadler's Wells Theatre. Five ballets were new to London and five already familiar, including 'The Green Table', which has lost none of its dramatic impact or brilliant satire, but still remains the best ballet in the repertoire.

Only new ballet, 'Journey in the Fog', has a 'social' theme, at times expressed with great force and clarity, at others, obscured by too much movement. The symbolical 'fog' of uncertainty hangs over humanity in the aftermath of war, the four scenes showing the reactions of different people. There is depth of feeling, but nowhere does it equal 'The Green Table.'

'Song of Youth', near abstract ballet, is a suite of dances expressing joys and sorrows of young love. Wide, sweeping movements give flowing beauty despite a certain monotony and narrowness of range. The slow Handelian rhythms were robbed of all subtlety by the pounding accompaniment of the two pianos. 'Fantasy' is a short composition for two soli and ensemble with no theme; expressing nothing in particular.

Two comedy ballets, 'Colombinade' and 'Night Train', are jokes that just fail to come off. Eccentric characters, none fully developed, seem to be preliminary sketches instead of finished studies. 'Night Train', ingeniously staged, is concerned with the dreams of two passengers, neither being sufficiently fantastic nor inconsequential--there is none of the absurdity that often makes dreams amusing. The 'burlesque' of Romantic Ballet remains merely silly.

The forceful, expressive movements of the Jooss dancers are seen at their best in dramatic sequences, but there is a tendency towards near-abstract ballets with little or no theme. Classical ballet can do this better, but the Jooss method of dancing could teach classical ballet much about rhythmic co-ordination of ensemble movement, and dynamic expression of dramatic themes by expressive, yet economic gestures.

Kurt Jooss, at the London Ballet Circle (19th April) gave a most interesting talk, followed by a discussion on differences between expressionist and classical dance.

Rumour has it that the company may be visiting America. Their municipal subsidy at Essen has ended.

Special to Dancing Star--by M.E. PURDON

**'Death', Rolf Alexander and 'Profiteer', Alfonso Unanue. From 'The Green Table', Ballet Jooss, at Sadler's Wells Theatre, London, England., by W.G.R.**

*Coming...*

**Read DENNY SHANE'S interesting interview with GENE KELLY in the next issue of DANCING STAR...In it the Hollywood dance star frankly discusses his latest movie 'Invitation to the Dance', as well as dancing in general....**

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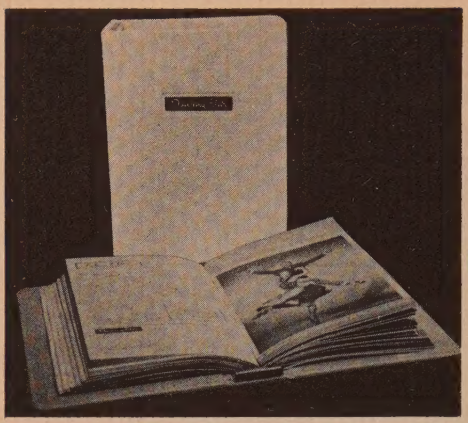

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